



English Language Development in Nigerian Society: A Derivative of Advertising Communications

Taofeek Olaiwola Dalamu¹

Abstract. Language, a central device in social domains, began from somewhere; and it has witnessed unstoppable development. The growing behaviour influenced this study with a goal to appraise the contributions of advertising in Nigeria to the development of English. Thus, thirty-two creative-cum-new lexicons of *MTN*[®] and *Etisalat*[®] served as analytical data. Morphological tools of derivation, compounding and blending assisted in processing the formation of novel words. The study revealed that the competitive market had informed copywriters to chart a new credible course. That spirit has motivated advertising experts to create exciting lexicons, which are convenient to sensitise readers. Given that factor, word formation processes become arbitrary where phonemic units [k], [z], [j] and [a] were employed to realise morphemic elements of *Kulturefest*, *callertunez* and *Nigeria*. Some formations follow compounding procedures (*F@stLink*, *biztime*; *9javaganza* and *easyflex*) as well as deviations (*Thank Yous*, *hynet*; *www whenever y freeeee*) to achieve persuasion. The construction of lexicons is fundamental, where *MTN* adopts *Y'ello* and *Etisalat* associates with *0809ja* as business identities. As these constructs are fascinating and functional in the social system, the study suggested that lexicographers might take advantage of the development to integrate new lexemes in dictionaries, as observed from the Nigerian perspectives.

Keywords: Advertising Communication; Language, Language Development; Morphemes; Word Formation Processes.

[es] El desarrollo de la lengua inglesa en la sociedad nigeriana: derivados de la comunicación publicitaria

Resumen. El lenguaje, un dispositivo central en los dominios sociales, tuvo su origen en algún lugar y ha sido testigo de un desarrollo imparable. Este creciente desarrollo ha influido en este estudio con el objetivo de evaluar las contribuciones de la publicidad en Nigeria al desarrollo del inglés. Así, se han usado como datos analíticos treinta y dos léxicos creativos y nuevos de *MTN*[®] y *Etisalat*[®]. Las herramientas morfológicas de derivación, composición y mezcla ayudaron a procesar la formación de nuevas palabras. El estudio revela que el mercado competitivo ha arrojado información a los creadores para que estos tracen un nuevo rumbo que resulte creíble. Ese espíritu ha motivado a los expertos en publicidad a crear lexicones estimulantes que resulten adecuados para sensibilizar a los lectores. Teniendo en cuenta este factor, los procesos de formación de palabras se vuelven arbitrarios cuando las unidades fonémicas [k], [z], [j] y [a] son empleadas para crear elementos morféminos de 'Kulturefest', 'callertunez' y 'Nigeria'. Algunas formaciones siguen los procedimientos de composición (*F@stLink*, *biztime*; *9javaganza* y *easyflex*), así como desviaciones (*Thank Yous*, *hynet*; *www whenever y freeeee*), para resultar persuasivas. La construcción de léxicos es fundamental, y se aprecia cómo *MTN* adopta a *Y'ello* y *Etisalat* se asocia con *0809ja* como identidades comerciales. Dado que estos constructos son muy interesantes y funcionales en el sistema social, este estudio invita a los lexicógrafos a aprovechar

¹ Department of English, University of Lagos, Akoka, Yaba (Lagos, Nigeria)
E-mail: lifegaters@yahoo.com.

el desarrollo para que integren nuevos lexemas en los diccionarios, tal y como se observa desde esta perspectiva nigeriana.

Palabras clave: Comunicación publicitaria; Lenguaje, desarrollo del lenguaje; Morfemas; Procesos de formación de palabras.

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How to cite this article: Olaiwola Dalamu, T. (2018) English Language Development in Nigerian Society: A Derivative of Advertising Communications, in *Complutense Journal of English Studies* 26, 263-286.

1. Introduction

The development of language from a general perspective can come to the limelight in any form. A specific language (English or Yoruba) also enjoys the same benefit. This is because resources of different peculiarities contribute to what human beings label as language and the development that language undergoes. As a result of that remark, one could assert that language is never a static phenomenon. It is rather dynamic (Okoro 2006). The observable ‘kinesis’ positioning language as a living organism, the researcher could say, taps its currency from the growth and development that human beings and society experience. As human beings go about meeting their social needs, it is in the same manner that language grows with strengths to assist and satisfy human communication requisites. By implication, that dual developmental relationships are indicators of the centrality of language in the socio-cultural spheres (De Beaugrande 1991).

Although social performances of people add to the growth that language experiences; the contributions of academic disciplines is vast. The collective impacts of engineering, social sciences and the humanities are vital factors. In the academic domains, there are word creations with the affixation of *-lity*, *-ism*, etc. The manufacturing industry also contributes ideally to the language growth and development in society. Formations such as SCUBA (self-contained underwater breathing apparatus), Escalade, Microsoft, etc. are manifestations from the industrial environment. Among others, one could also reference CNN (Cable Network News), BBC (British Broadcasting Corporation), VOA (Voice of America), VON (Voice of Nigeria), NTA (Nigerian Television Authority), Aljazeera, The Punch, The Guardian, etc. as sophisticated facilities that creep into language use through the media. However, as these novel linguistic structures find their ways into human communication activities, no one can resist their permanence in the multifaceted society of ours. There is, perhaps, no alternative to their acceptance. In that regard, one might classify the advertising industry as a meetinghouse of text creators.

Nevertheless, Ubahakwe (1979) recognises the development to have discussed the varieties and deployments of English in the Nigerian domains. In a similar perspective Ricks and Marsh (1969) expound patterns and compositions of English, Pride (1982) articulates his thoughts on new Englishes, and Bauer

and Renouf's (2001) study reflects on a corpus-based approach to compounding structures in English. Okoro (2006) analyses category shift and (2008) codifies the phases of development in Nigerian English. This investigation, as a contribution to earlier efforts on the growth and development of English in Nigeria, focuses on the formation of lexemes in advertising communications of *MTN*[®] and *Etisalat*[®]. The idea is to exemplify how creativity in advertising has supported language growth and development. In other words, the study has analysed new lexicons, observed in advertising and how advertising professional's intention to persuade readers has turned out to add to the development of English in Nigerian society.

1.1. Morpheme, Word and Word Formation Processes

The study conceptualises three morphological terminologies as the domain of theoretical appreciations. These are morpheme, word and word formation processes. Generally, every structure of a language, as Zapata (2000) argues, operates within the ramifications of morphemes and words. However, the conduct of morphemic combinations to produce a word, for example in English, might be quite different from that of Yoruba. It is also in that vein that the process of their word formation might be different one from the other. Besides, a single word (lexeme) of a language might be a phrase or clause in another (e.g. *Oluwatosin* [Yoruba] – God is worthy to be praised [English]; *Oluwatobi* [Yoruba] – God is great [English]; *Oluwatoyin* [Yoruba] – God is worthy to be worshipped [English]). The inherent formative capacities of those words are different, but the meaning productions are similar. Though there are words that do not have corresponding (one-on-one) meanings in two different languages, sentential constructions could still vie adequate meaning potential.

Every word in a language has at least a morpheme, as earlier stated. This is owing to the proof that a morpheme is the smallest linguistic unit of a word (Booij 2007; Lieber 2010; Denham and Lobeck 2013). Consequently, without a morpheme, word formations and existence appear impossible. That is why Plag (2003) claims that a morpheme and perhaps its combination produce a word either as orthographic or as containing syllabic elements. Plag further sensitises readers that a word is a syllabic action and an entity possessing part of speech's specification. A word has a stress with an indivisible unit(s) of morphemes. In a similar point of view, Yule (1985: 60) describes a morpheme as 'a minimal unit of meaning or grammatical function.' This refers that a morpheme cannot undergo any other process of breaking the element down to another 'smallest particle.' A morpheme, as Yule submits, is grammatical. Both morphologists and language users combine morphemes that can produce relative meanings. As a result of Yule's (1985) thought, morphemic combinations must be grammatically organized for a purpose of meaningful linguistic derivatives.

As there are different appearances of words in a language, it is unarguable that their words formation processes concerning morphemic reactions will not be the same. Zapata (2007) throws some light to that, accentuating morphemes in their free and bound operations. Figure 1 below illustrates the morphological descriptions of morphemes.

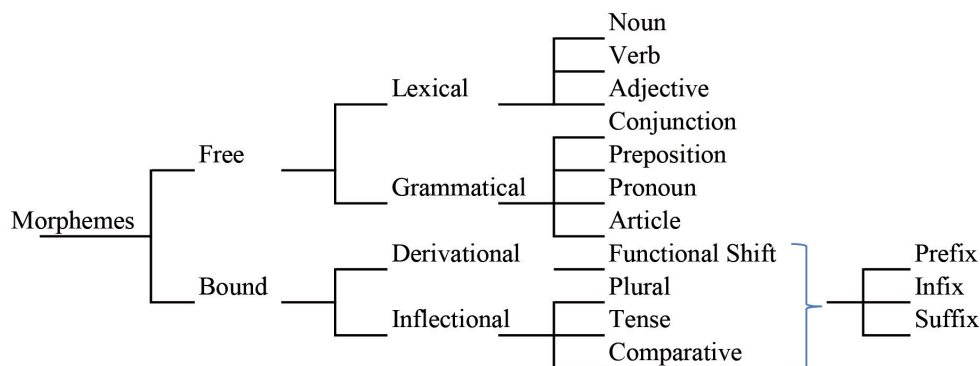


Figure 1. System of morphemes.

Lexical morphemes, as demonstrated in Figure 1, convey content messages regarding nouns (joy, reading), adjectives (specific, different) and verbs (sing, write). Grammatical morphemes facilitate functional words of conjunctions (and, but), prepositions (about, across), pronouns (he, she) and articles (the, a, an). Details are in (Aronoff 1976; Bauer 1983; O'Grady, Archibald, Aronoff and Rees-Miller 2005). Derivational morphemes influence the changes observed in word classes through the devices of *-an*, *-ish*, *-il* and *pre-*, etc. The domineering roles that inflectional morphemes play on lexemes are signals to plurality, comparability and tense structural associations of words (e.g. teacher – teachers; bright – brighter – brightest; come – comes – coming – came). Nonetheless, both derivational and inflectional forms, Brown and Miller (1980); Akmanjian, Demers and Harnish (1984) explain, are products of affixation in the harmony of prefix, infix and suffix (also in Anderson 1992; Spencer 1992).

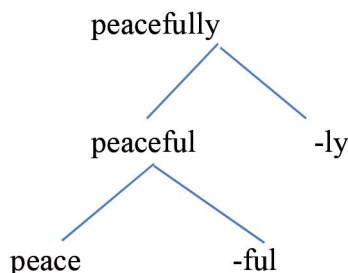
Apart from the derivational processes, blending, borrowing, coinage and compounding are contributors to word formation procedures. Other combinatory facilities are acronym, conversion, calques, clipping and back-formation (Hinnebusch 1979; Robins 1989; Jackson and Ze Amvela 2005). Blending is the joining of the beginning of a word to the end of the other, whereas borrowing points to loan-word from another language. Coinage and neologism come alive through the textual manipulation exercises. Compounding and acronym refer to the joining of two separate lexicons and the using of the initial letters of words to produce a word. On the contrary, clipping and backformation are the reduction of the syllables of a word in order to produce another one (Napoli 1996). Conversion implies a category change as well as a functional shift that assist in influencing the function of a word. Meaningful resources are in (Bauer 2006; Nolda 2014).

1.2. Hierarchical Morphological Status

Morphemes occupy the critical analytical centre-point of morphological appreciations. To this end, it is worth stressing that morphemes within words are organised in systematic linear patterns along with layered structures. Such arguments are not without constraints (Lieber 2005; Yule 2016). The strict formation behaviour of mor-

The root/stem *peace* is a Noun.

The sub-categorisation frame has produced *peaceful* and *peacefully*. As the morpho-semantic appears, the terminology pinpoints the meanings of the derivational affixes in the word *peacefully* such as *-ful* and *-ly* (Dalton-Puffer and Plag 2001). On that ground, *peaceful* = calm; while *peacefully* = the manner of harmony. Besides the nested parentheses, deployed above to expound the sequence of the hierarchical structures, labelled branching tree, as McGregor (2011) articulates, is an optional form of analysing hierarchical morphological structures of words. For instance, one might represent *peacefully* thus:



2. Methodology

The domain of the data collection was the Punch newspaper between 2010 to 2015. That period witnessed the proliferation of telecommunications' advertisements in Nigeria, which in the author's point of view, propelled competition in the new business. As I observed, numerous new coinages dominated the advertising space in repetitive forms. However, the study considered about 16 relevant ones each from *MTN*[®] and *Etisalat*[®]. Although there are other telecommunication operators in Nigeria, *MTN* was the first to come into the market, and *Etisalat* was the last (Dalamu 2017b, 2017c). Besides that, both *MTN* and *Etisalat* seem to be consistent in sensitising the target audience with new constructs. These two reasons are the motivations for considering the novel constructs of *MTN* and *Etisalat* among other operators. That choice of 32 lexicons altogether makes the analysis very handy.

The new lexicons, as shown below, are highlighted in bold as functional elements in various clauses. The investigation extracted the entire clauses from the advertising plates so that the operational usages and semantic implications of the new words will be demonstrated to readers. For analysis, the writer further extracted the new linguistic items from the clauses to separately undergo morphological processes and descriptions. As shown in Tables 1 and 2, the study applied the word formation model separately to both *MTN* and *Etisalat* items, employing parentheses '[]' to analyse the hierarchical morphological structures of compound words. It is in the same way that Figures 2 and 3 assisted in reporting the recurring values of the morphological processes as the copywriters have deployed the morphemes to construct words. Figure 4 illustrates *MTN* and *Etisalat* constructs together in order to appreciate the word formation mechanisms that the advertising practitioners utilised to persuade readers. After the comparison, I discuss the new lexemes in relation to linguistics under the

sub-headings: *MTN* Communications and *Etisalat* Communications respectively. CL is an abbreviation of a clause.

2.1. Data Presentation

The clauses below are the *MTN* and *Etisalat* communications, deployed to excite recipients. The highlighted lexemes indicate the novel constructs in the *MTN* and *Etisalat* advertisements.

2.1.1. MTN communications

CL 1: MTN **Biztime** bundles is a part of MTN Enterprising Solutions.

CL 2: **MyCustomer**[®], your smile is worth a thousand ‘**Thank You**s.’

CL 3: MTN **F@astLink**

CL 4: MTN **Y’ello** Bounty. But **y’ello** days are forever. Look on the **y’ello** side of life because life is beautiful.

CL 5: The Rider Life train is back with Big **SurPrizes**!

CL 6: Migrate to **HappyLink**, **FunLink**, **ProLink**, **BizLink** or **SmartLink** basic plans.

CL 7: Join the MTN Friendship train as **Y’ellofest** hits the University of PortHarcourt live!

CL 8: MTN **Kulturefest** Lisabi

CL 9: You can also send **callertunez** as gifts to loved ones.

CL 10: Simply **text GO** to 2010 to join these lucky people!

CL 11: Introducing MTN **Lyte** Phone

CL 12: Introducing MTN **Afrinolly**. The latest Nollywood on your phone

CL 13: **Y’elloSeasonsPromo**. Activate, Recharge and Win

CL 14: MTN **Hynet** Broadband End of the Year Offer

CL 15: Get **MTN4U** ...it pays to belong

CL 16: **Superfast** internet on the go.

2.1.2. Etisalat communications

CL 1: Offer opens to all new and existing **easystarter** and **easycliq** subscribers.

CL 2: **wwwherever** you are

CL 3: **wwwhenever** you **wwwant**

CL 4: **wwwhatever** you need

CL 5: get up to 1GB **freeeee**!

CL 6: Pick up your **easynet** data SIM and USB modem at any etisalat experience centre

CL 7: enjoy the **easylife** & talk on & on & on!

CL 8: **9javaganza**, enjoy free weekend calls

CL 9: So pick up your **0809ja** phone and start calling! It’s your time to talk!

CL 10: we have roots across **9ja**

CL 11: Who will become **9ja’s** next idol?

CL 12: etisalat, official international partner of **FCBARCELONA**

CL 13: Ignite **ur** dream

CL 14: **easyblaze**, broadband that’s finally faster than you

CL 15: talk longer from your **homezone** on easy starter

CL 16: **easyflex**

2.1.3. Data analysis

Following Liebnier (2004), Almeida and Libben (2005) Tables 1 and 2 below show the analyses of both *MTN* and *Etisalat* communicative lexicons. Thus, the deployment of parentheses, as applied in Vikner and Vikner (2008), are used to illustrate the hierarchical morphological structures of *MTN* and *Etisalat* innovative constructs.

Table 1. Word formation processes' analysis of *MTN* communications.

CL	Novel Lexicon	Morphological Description		Basic Lexicon	Formation Type
1	Biztime	[biz + [time]]	→	business time	Compounding
2a	Mycustomer	[my + [customer]]	→	my customer	Compounding
2b	Thank You	[[thank + you] + -s]	→	you '-s'	Deviant
3	F@astLink	[f@st + [link]]	→	fast link	Compounding
4	SurPrizes	[[sur- + [prize] + -s]	→	surprise prizes	Blending
5a	HappyLink	[happy + [link]]	→	happy link	Compounding
5b	FunLink	[fun + [link]]	→	fun link	Compounding
5c	ProLink	[pro- + [link]]	→	professional link	Compounding
5d	BizLink	[biz + [link]]	→	business link	Compounding
5e	SmartLink	[smart + [link]]	→	smart link	Compounding
6	Y'ello	[y-] + [-ello]	→	yellow hello	Blending
7	y'ellofest	[y-] + [-ello] + [-fest]]	→	yellow hello festival	Compounding
8	Kulturefest	[Kulture + [-fest]]	→	culture festival	Compounding
9	Callertunez	[[[call] + -er] + tune] + z]	→	caller tunes	Compounding
10	text	text	→	text	Conversion
11	lyte	lyte	→	light	Deviant
12	Afrinolly	[afri- + [-nolly]]	→	Africa nollywood	Blending
13	Y'elloSeasons Promo	[y-] + [-ello] + [[season] + s] + [promo]	→	yellow hello seasons promotion	Compounding
14	Hynet	[hy- + [-net]]	→	high Internet	Deviant
15	MTN4U	[[[MTN] + 4] + U]	→	MTN for you	Alphanumeric
16	Superfast	[super- + [fast]]	→	super fast	Compounding

Table 2. Word formation processes' analysis of *Etisalat* communications.

CL	Novel Lexicon	Morphological Description		Basic Lexicon	Formation Type
1	wwwwherever	[www + [where] + ever]]	→	world wide web wherever	Compounding
2	www whenever	[www + [when] + ever]]	→	world wide web whenever	Compounding
3	www want	[www + [want]	→	world wide web want	Compounding
4	www whatever	[www + [what] + ever]]	→	world wide web whatever	Compounding
5	Freeeee	[[free] + eee]	→	free	Deviant
6	Easynet	[easy + -net]]	→	easy Internet	Compounding
7a	Easystarter	[easy + [start] + er]]	→	easy starter	Compounding
7b	Easycliq	[easy + [cliq]]	→	easy click	Compounding
8	9javaganza	[9ja + [-vaganza]]	→	Nigeria extravaganza	Alphanumeric
9	0809ja	[080 + [9ja]]	→	080 Nigeria	Alphanumeric
10	9ja	9ja	→	Nigera	Alphanumeric
11	9ja's	[[9ja] + -s]	→	Nigerian's	Alphanumeric
12	FCBarcelona	[f + [c + [Barcelona]]	→	football club Barcelona	Compounding
13	ur	ur	→	your	Clipping
14	Easyblaze	[easy + blaze]]	→	easy blaze	Compounding
15	Homezone	[home + [zone]]	→	home zone	Compounding
16	Easyflex	[easy + [flex-]]	→	easy flexible	Compounding

Tables 1 and 2 above do not only describe the morphological processes of the newly formed words of the *MTN* and *Etisalat*, but the tables also show the root words, influenced to produce the novel items. The study adopts the salient terms such as alphanumeric, deviant and compounding in order to realise certain formations that are 'linguistic unorthodoxy' (Leech 1966: 175). This is on the ground that some formations attract two or more morphological processes. Among others, alphanumeric refers to a combination of numbers and letters; deviant points to formations that are critically arbitrary; and compounding is an appreciation of a combination of morphemic elements to produce a word. Some of the morphemes operate hierarchical structures. The terminology, deviant, represents some formations that appear as an aberration in its absoluteness in linguistics. Nonetheless, the study translates Tables 2 and 3 to tables and graphs as means of accounting for the values of the word formation processes.

3. Results

Tables and graphs in Figures 2 and 3, paralleled with Hay (2001), Leech, Rayson and Wilson (2001) and Dalamu (2017a, 2018a), display the digitised values of the word formation processes. Figure 4 juxtaposes and measures the word formation models of *MTN* and *Etisalat* adverts.

S/N	Formation Process	MTN
1	Blending	3
2	Borrowing	0
3	Coinage	0
4	Compounding	13
5	Acronym	0
6	Conversion	1
7	Calque	0
8	Clipping	0
9	Backformation	0
10	Deviant	3
11	Alphanumeric	1

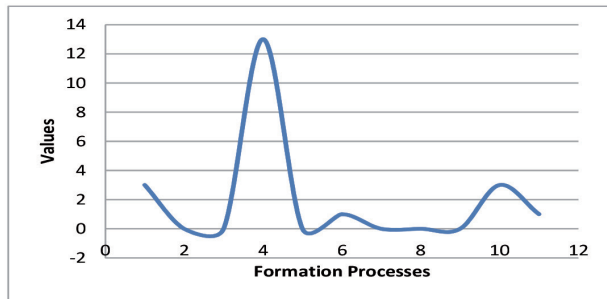


Figure 2. Digitized values of MTN word formation processes.

The calibration in Figure 2 indicates that *MTN* employs the method of compounding so well in the formation. Compounding, as a procedure, records 13 points, positioning the concept as the most utilised device by the *MTN* advertising experts. Blending and deviant constructions respectively recur to produce three points. However, derivation and alphanumeric word formation methods score one point each. By implication, *MTN* copywriters enjoy the production of new words in compounding structures to form novel words.

S/N	Formation Process	Etisalat
1	Blending	0
2	Borrowing	0
3	Coinage	0
4	Compounding	11
5	Acronym	0
6	Conversion	0
7	Calque	0
8	Clipping	1
9	Backformation	0
10	Deviant	1
11	Alphanumeric	4

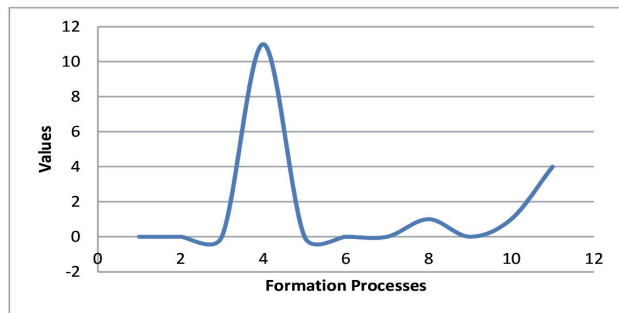


Figure 3. Digitized values of Etisalat word formation processes.

As exhibited in Figure 3, compounding yields 11 points, approaching the most appreciated in the *Etisalat* advertising word formation processes. Next to that is the alphanumeric code that scores four points. The digitised structure demonstrates clipping and different elements, operating less in the formation. This is because clipping and deviant formation potencies record one point each on the graph. Therefore, Fig-

ure 3 refers that compounding and alphanumeric codes are regular procedures of word formation systems in *Etisalat* communications.

S/N	Formation Process	MTN	Etisalat
2	Blending	3	0
3	Borrowing	0	0
4	Coinage	0	0
5	Compounding	13	11
6	Acronym	0	0
7	Conversion	1	0
8	Calque	0	0
9	Clipping	0	1
10	Backformation	0	0
11	Deviant	3	1
13	Alphanumeric	1	4

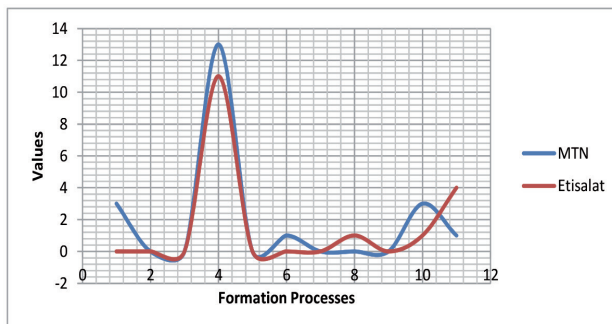


Figure 4. *MTN* and *Etisalat* word formation processes' juxtaposition.

The comparison of *MTN* and *Etisalat* in Figure 4 reveals that on the one hand, the telecommunications operators produce novel lexicons more often than not through compounding procedures (Adams 2001). On the other hand, however, *MTN* and *Etisalat* differ in the employment of blending, deviant and alphanumeric facilities. *MTN* creates more words by blending morphemes and deviating from norms than *Etisalat*; whereas *Etisalat* makes use of alphanumeric morphemes in the formation of new lexemes. Apart from the effective strategy that motivates *MTN* and *Etisalat* to create these constructs, observations show that the novel lexicons in one way or another contribute to (i) language development and (ii) linguistic descriptivism. One could also add that the newness of the words seems to have the capacity to excite the public to consume.

4. Discussion

One thing that distinguishes advertising from many writings is its creative style. The burden of attracting the public to the message intended seems a vehicle for creativity as experienced in advertising communications. Thus, the poetic license of advertising practitioners is a product of imagination as a means of inspiring the target audience, who are sometimes recalcitrant, to the communications (Cook 2001). Freedom of creative rules, as Leech (1966) emphasises, is a necessary condition for successes in the advertising industry. It is in that respect that *MTN*[®] and *Etisalat*[®] advertisements deploy certain informative and innovative lexicons in suitable word classes to persuade recipients. The explanation on the novel words concentrates on the morphological descriptions concerning meaning potential as well as the parameters that facilitate the formation procedures.

4.1. MTN communications

The *biztime* lexeme of *MTN* is a combination of *biz* and *time*. *Biz* is slang, representing a short form of business as a commercial enterprise. It is an occupation of an

individual or a firm, or the volume of dealings-cum-transactions between one person or the other. As deployed in CL 1, it is suggestible that *biz* implies the management of an excellent commercial product in a very prompt manner. That could be the reason for the production of *biztime* as a compound from two different entities of *biz* and *time* with a morphological hierarchy. The sub-categorisation frame, as exhibited in Table 1, pinpoints *time* as the root and *biz* as a qualifier-morpheme attached to the root as an affix. *Time* catalyses subscribers, indicating the appropriate moment for them to transact business with *MTN* through the purchase of *biztime* bundles as a package of communication. In that vein, *MyCustomer*[®] in CL 2a is an associate of two distinct words of *my* and *customer*, where the advertiser joins *my* as affix to *customer*, the root. *MyCustomer* as a compound word goes beyond being a lexeme to being a sellable product on its own. This is on the ground that *MyCustomer* is a registered business facility of *MTN*, as ‘annotated’ with an implicit ‘®.’ In this case, the registered coronet poses a constraint for other telecommunications operators to use the construct in such combined appearance. *MyCustomer*, as a registered entity has attracted a sort of legal backing in the business domain in Nigeria. It is solely a product and property of *MTN*.

The lexicon in CL 2b, that is, *Thank yous* is very striking. It is not because of its service as a minor clause but *Thank You* has its fulfilment in the inflectional morphemic bound of *-s*. As a result of the unusual combination that produces a zero-derivation, the analyst could classify *Thank Yous* as being deviant in the word formation process. This linguistic, behavioural drift of the *MTN* advertiser could be fastened to what Wimsatt and Beardsley (1954: 21) call intentional fallacy.

F@atLink in CL 3 enjoys a compounding system that entices the Internet concept of @ alongside with two separate words of *fast* and *link*. *Link* is the root that is united with *fast* as a morpheme to produce the compound structure *F@atLink*. Furthermore, what occurs in the formation process is the substitution vitality, where the symbol @ takes the position of *a* in *fast*. One might quickly say that the substitution of @ for *a* performs different functions. *Fast*, operating with *a* does not accomplish the message intended as operating with @. The reason is that @ de-notes *at* in computerisation/Internet domains, while *a* is a letter of the alphabet. Therefore, *F@ast* with an intrusion of @ points recipients to the Internet operations in *MTN*. *F@stLink* is an unusual rapidity that consumers will experience when using the *MTN* Internet bundle. The bundle, from the perspective of *MTN*, does not only connect a subscriber to Internet sites, but it does also protect data wastages which in-turn saves costs.

An additional perspective of the creativity is that there is a linking relationship between what is to communicate to the audience and the computer. The advertisement is about *MTN*, the personal computer (PC) and the Internet. At a flash, looking at the word *F@stLink* signals @ to readers, which is a common thing on the keyboard of a computer. The digit @ is an integral element in the email addresses across the globe. When an individual communicates through the Internet to friends and institution, the @ digit is a key element. The *MTN* advertiser connects linguistic elements of letters with a computer sign to fascinate customers. The element @ performs two functional purposes in the word formation: (i) *a* is the first letter of the English alphabet; and (ii) *at* in the Internet domain.

The elements of *surprise* and *prizes* have undergone a blending operation to produce *SurPrizes*. The exercise takes *sur-* away from *surprise* as a semi-morpheme and

combines it with *prizes* to yield *SurPrizes* in CL 4. However, the inflectional morpheme *-s* is added to *prize*, producing the plural form, *prizes*. Then, observations show that *SurPrizes* is a derivative of *surprise*, *prize* and *-s*. One, *surprise* is an indicator of the feeling that something unexpected happens from *MTN* to consumers. Two, the unexpected package of communication is not only inductive but also rewarding in the Nigerian telecommunications industry. The 'inflectional' blending has one goal: it is to charm the target audience to patronise *MTN* products and services.

The compounding words of *HappyLink*, *FunLink*, *ProLink*, *BizLink* and *SmartLink* in CLs 5a to 5e focus on the same thing on the Internet. *Link* serves as the interface between subscribers and enthusiasm for surfing the Internet websites. Structurally, *HappyLink*, *FunLink*, *ProLink*, *BizLink* and *SmartLink* have their 'prime factor' as *Link*, being the root of all the other linguistic constituents. As a result of that characteristic, *Link* has different lexemic partnerships for the attainment of the messages intended. The partners are: *Happy* – having a feeling of favourable fortune arising from the consumer's consciousness; and *Fun* – amusing and enjoyable activity, usually deployed as an informal communicative device. Another associate of *Link* is *Pro* – a reference to expertise in a particular field of endeavour. *Pro-* is a semi-morpheme fragmented from the lexicon *professional*. The shortening, *Pro-*, aims at influencing people, who are specialists in certain fields. *ProLink*, in the point of view of *MTN*, is capable of assisting users in providing Internet solutions. Other structures with *Link* are *Biz*, a pointer to business; and *Smart*, which exhibits intelligent behaviour, social cleverness and intellectual prowess. As *Biz* is slang and a prefix, supporting *Link*; so also is *Smart* operating as a qualifier to *Link*. These wits, one could suggest, transcend the recipients of the communication beyond the reading of words for pleasure to the business world, where *MTN* invites readers to become loyal subscribers of the campaigned Internet services.

Y'ello is formed arbitrarily from two words, that is, *yellow* and *hello*. *Y'ello* might somehow be out of a linguistic context. The reason is that, except one is very close to *MTN* as a company, the structure of *Y'ello* will be difficult to decipher. This combination is generated from two perspectives: *yellow* is the branded colour of *MTN* telecommunications; *hello* is the starting point of a telephone conversation. That is, a point of departure for telephone interlocutors. In this regard, I consider the punctuated *y-* as the semi-prefix and the chopped up *-ello* as the semi-root. These explanations are motivators that connect *yellow* and *hello* together to form *Y'ello* in the *MTN* language choice. Notwithstanding the arbitrariness of this combination shown through the apostrophe [*'*] that separates *Y* and *e*, the study considers this formation as a perfect blending. The formation demonstrates the poetic license of publicists (Xhignesse 2016).

The copywriter deduces *Y'ellofest* from the orientation that *Y'ello* creates. *Yellow*, *hello* and *festival* manifest the seemingly compounding lexeme of *Y'ellofest*. The labelling of the combination in such manner is because the formation system attracts blending, shortening and compounding at a stretch. Having mentioned earlier that *Y'ello* is a product of *yellow* and *hello*, *-fest* is a reductive manifestation of *festival*, that the author can technically refer to as a kind of semi-suffix. In this case, *Y'ellofest* is a conceptual terminology that *MTN* has created in order to associate with social events in Nigerian society. CL 7 exhibits the claim by demonstrating the University of Port Harcourt where *Y'ellofest* is staged.

MTN seemingly displays a similar compass of *Y'ellofest* to realise the compounding formation of *Kulturefest*. *Kulturefest* as the joining of *culture* to *festival* is a mythological affiliation with the unique *Lisabi* celebration in Abeokuta, Nigeria. Very salient in the compounding construct is the adoption of the voiceless velar stop [k] as a replacement for the grapheme *c* (Ladefoged 1982). So, it seems that as *MTN* deploys the verbal entity of *Y'ello* to promote itself, it is in the same way that the telecommunications operator commercialises *Y'ellofest* and *Kulturefest* (Horn 2010) as resources of persuading the audience. Hence, I might reiterate that the fragmented *-fest* operates as a semi-suffix, indicating *festival*.

Another linguistic structure functioning in the sphere of compounding is *callertunez*. *Callertunez* portrays a similar idea with *Kulturefest*. While *Kulturefest* is a compounding system with [k] velarised phoneme at its starting point, *callertunez* enjoys an association with voiced alveolar fricative [z], supporting the item in the front (Gimson 1985). Nonetheless, *-z* is a straightforward graphic representation in the formation, as the plural marker operates as a voiced element in the *callertunez* construction. In the hierarchical morphological organisation, *call* is the root that connects the inflectional suffix *-er*; whereas the adapted *-z* is the suffix of *tune*. Moreover, the propagation of the [z] fricative emphasises the musical melody of the *tunes* that interactants enjoy while talking through their telephones. The harmony that good songs produce serves as a worthwhile facility of convincing the readers of the importance of their sincere patronage. *Callertunez* is inflectional in two different dimensions. The first is the joining of the nominal morpheme *-er* to the lexical morpheme, *call*. The second as articulated in CL 9 is the combination of *tune*, and the advertiser's morpheme voiced alveolar fricative [z] (though a phoneme in the real sense of linguistic classifications).

Language changes over time. One of the numerous ways in which this change takes place is through the process of category shift. Category shift in word classes is a process in which a word that originally belonged to a particular word class gradually begins to be used as another word class. This process occurs naturally among speakers of English (Okoro 2006). Linguistically, *text* was a noun word in its grammatical word class. Using *text* as a verb is a function ascribed to it newly for the convenience of conversational norms in the telecommunications' business environment. The paradigm shift tagged *category shift* has occurred as the usage of *text* as a verb persists. The consistent usage has turned *text* to have other verbal elements such as *texts*, *texted*, *texting*. These elements, one can suggest, are purely mobile telephony constructs. The free morpheme *text* enjoys a functional shift from a nominal lexeme to a verbal device. The new communicative role positions *text* as being morphologically zero derivation. The reality of the emerging trends of the functions of language in Nigeria as well as the global contexts confirms the pervasive use of English (Jowitt 1991; Bamgbose, Banjo and Thomas 1995). In the most critical aspects of our national and international programs, ranging from educational, administrative, economic, diplomatic, technological, scientific to communication activities, English changes overtime (Akere 2004; Dadzie and Awonusi 2004; Kachru 2017).

From the remarks above, the functions that advertisers employ propel these professionals to go *haywire* in the manner that they form words. The context of dual skills of creativity and distraction has given rise to the emerging trends of experiencing novel coinages in advertising communications. In Okoro's (2008) argument,

such deployment might sometimes be completely erroneous. The creativity built into advertising makes it thick in text and stick to the heart of readers. The primary mission of advertising is to try to get the audience to think of the product in question in a particular direction. A good advertisement must artfully draw the attention of the consumers to itself. That is why Myers (1994) asserts that a copywriter ensures that the text is strongly distinguished and also indulged in a use of language in a way that stands out against ordinary usages. So, pervasive deployment of language is a style in the advertising realm.

Lyte is a deviant construct from *light*. The copywriter displays the concept of poetic license to excite consumers. Apart from the textual reformation, *light* in its natural standing is an independent morpheme. The original lexeme, *light*, as utilised in CL 11, is very ambiguous. *Light* exhibits different levels of linguistic meaning potential, and as such the terminology produces multiple meanings. *Light* illuminates consumers to establish that *MTN* services are unencumbered, but they are rather clear of any impediments and swiftly active in communication exercises. From a perspective of hardware, *light* refers consumers to telephones of *MTN* as light-weighted devices. This way, subscribers, *MTN* assures, have no worries concerning both *MTN* services and products.

The combinatory nature of *Afrinolly* is a different kind of blending. In a sense, blending might take the point of departure of a word and join it to the end of the other word. The blending of *Afrinolly* takes the beginning of *Africa* (*Afri-*) and joins it to the beginning of *Nollywood* (*Nolly-*). Such sense projects *Afri-* and *nolly-* as punctuated elements of *Africa* and *Nollywood*. So, *nolly-* is the root or stem; while *Afri-* is the prefix in the affixation mechanism. Specifically, *Nollywood* is a replica of the American, Los Angeles, Hollywood as well as Bollywood in Mumbai, India. The replica is owing to the principles of the motion picture industry in America and India that Nigeria has decided to emulate. By implication, *MTN* extends the concept-cum-principle of the 'woodism' to the entire African continent. That decision has given rise to the lexicon, *Afrinolly*.

MTN has customised *Y'ello* as its property as earlier stated. The tendency influences the compounding function of *Y'elloSeasonsPromo*. *Y'elloSeasonsPromo* is an intersection of four distinct lexicons to produce a single one. These are *yellow*, *hello*, *seasons* and *promotion*. The angle of morphological inclination of those organs rests on blending (*yellow* + *hello*), root and inflexion (*season* + *s*), and clipping (*promotion* → *promo*). These formation exercises have produced *yellow*, *hello*, *seasons* and *promotion*, nevertheless, with *season* as the root with a pluralised -s morphemic inflexion. Observations exhibit -tion as another suffix of a referential morpheme *promote*. As a result of these combinatory possibilities, two bound morphemes – *seasons* and *promotion* – operate in the compounding word formation process. The point that *MTN* makes with *Y'elloSeasonsPromo* is that the marketing gimmick of this kind comes once in a while. This is a clear ploy to heighten the morale of the public to benefit from the exercise now or in the nearest future.

CL 14 postulates a deviant construct of *hynet*. This is because *hynet* is an assumption of blending from *high* and *Internet*. However, *hi-* is converted to *hy-* to achieve a persuasive mission perhaps of differentiation. -Net is an abstraction of *Internet*. Plausibly, the combination of *hy-* and -net produces *hynet* as a reference to the elevated status that *MTN* Internet provisions probably have above the other competitors. Therefore, *hynet* as a service seduces subscribers to patronise the package. In

this likely hierarchical morphological class, *-net*, a fragmented morpheme of *Internet* is the root, having *hy-* representing *high* as its semi-suffix.

The alphanumeric code *MTN4U* in clause 15 accommodates *MTN*, *4* and *U*. *MTN* is an acronym for Mobile Telephone Network (Wikipedia 2016). *4* is a digit of the number and *U* represents *you*. Despite that *MTN4U* is alphanumerically organised, the sequence of the structure is an absorption of an acronym (*M. T. N.*), compounding (*MTN + 4 + you*), and clipping, (*you* → *u*). In a technical case, one might suggest that *MTN* functions as the root of the formation with *4* and *U* playing the role of ‘alphanumeric’ and ‘clipped’ suffixes. The offering of *MTN4U* augments easy accessibility of subscribers to *MTN* products and services. This is because when the information of advertising is burdensome, recipients might neither consume the message nor patronise the advertised product.

Super and *fast* are morphemes that produce *Superfast* in the domain of the compounding process of word formation, deployed in CL 16. The hierarchical formation concept reveals *fast* as the root with *super-* as the prefix. *Super* means excellent quality of service while *fast* indicates firmness, fortification and stability. In that regard, the semantic realisation of *Superfast* decorates the *MTN Internet* as discharging wonderful services in steadfast manners. Moreover, every user of the Internet loves to do things on websites without wasting much time; as the advertiser emphasises, that is a probable motivation for the construct of *MTN Superfast*.

4.2. Etisalat communications

The author might follow the path of Leech (1966: 175) to reiterate that there is often no word on the mind of an advertising specialist than creativity. The individual tends to work creatively on creative campaigns. When a copywriter is not engaged in creative planning, as Leech asserts, perhaps, the individual is thinking about creative ideas. The major task before the *Etisalat* advertiser is to seduce and capture the audience. For the advertiser to be consistently maintaining the relationship with the audience, the language choices must be loaded with creative weapons and imaginative skills (Bolinger 1987). Repetition of advertising paralinguistic and linguistic materials alone sometimes might not help matters. Then, creativity becomes a necessary tool of persuasion (Packard 2007). Based on this, the *Etisalat* advertiser is prone to logical/illogical creativity and imagination that are linguistically interpretable or mutilated.

The *www* structure positions CLs 1 to 4 of the *Etisalat* advertisements as texts in relationship with the Internet. The merger of *www* with the *wh-* elements answers the questions of where?, when?, and what? in association with the desire (expressed as *want*) of subscribers. The fusion of *www* elements goes along with the *wh-* questions thus: (i) *www + where + ever* to produce *wwwwherever*; (ii) *www + when + ever* to produce *wwwwhenver*; and (iii) *www + what + ever* to produce *wwwwhatever*. *Want* is not a family of *wh-* yet *www* forms an alliance with *want* to produce *wwwwant*. All the four lexicons are products of compounding formation processes (Booij and van Marle 2002; Lieber 2004). The *www* is an acronym of *World Wide Web* which has an affiliation with the linguistic organs mentioned above. Apart from *wwwwant* that has two forms of morphemic combinations of an acronym *www* and lexical item *want*, all the others have three morphemes fused to produce a lexeme each. That is, the acronym *www*, lexical devices *where*, *when* and *what*, and the suffix *ever*. By seman-

tic implication, *where* is a marker of adverbial of place or location; *when* is a marker of adverbial of time; and *what* interrogates a circumstance of specification in terms of identity, quality and quantity. *Want* refers to the need of a reader. In all these, *Etisalat* utilises the novel compounding constructs to open up a trouble-free way for subscribers to access the Internet. The claims of the ‘coinages’ indicate that the Internet services that *Etisalat* provides are multi-functional.

In CL 5, *Etisalat* encourages subscribers to travel the world nights and weekends without charges and to get up to 1GB *freeeee* Internet data. One could observe the structural device in the multiple recurrences of the letter *e* about three extra times. The *-eee* operates as a morpheme, making it a suffix to the lexical component *free*. Apart from the technical production aspect, it is nice to argue that anything that is given free does not attract any payment. In this case, there is a gratis offer that is obtainable and enjoyable only when a subscriber recharges the *Etisalat* line. It means that the *free* recharge campaign of *Etisalat* is not a gift at all but a bait. The exhibition of *free* is a contradiction in the side of the *Etisalat* advertiser. Strange though, the poetic license of advertising practitioners, as a reference point, has made it a right to feature *free* as *freeeeee* perhaps for a reason of emphasis. The formation is alarming. Apart from advertising, this linguistic aberration of *e* recurring five times as a vowel in a word at a go is quite unacceptable in English either in Nigeria or outside it. *Free* is *free* anywhere in the world, but to the *Etisalat* advertiser, there is a free world in which the professional’s linguistic choices are exercised.

The word formation process, which *easynet*, *easystarter* and *easycliq* have undergone, is compounding (Hammond and Noonan 1988) as shown in clauses 6, 7a and 7b. *Easynet* is compounding as well as adopting clipping in the exercise. This is because *easy* is a morpheme connected to *-net*, an abstraction from the Internet. The compounding nature of *easystarter* does not only join *easy*, prefix, with *start*, root; it also employs the nominal morpheme of *-er* to support the formation. The invitation is to nominalise *easystart* as a human entity, like this; the production of *easystarter* becomes imperative. The *cliq* in the compounding system of *easycliq* illustrates that this formation is a bit dissimilar from the rest. *Easycliq* follows the compounding procedure with *easy* as the prefix and *cliq* as the root (Jensen 1990; Haspelmath 2002). It is worth mentioning that *Cliq* is a derivative of *click*. The consonantal realisation of *q* and *ck* in the phonetic field is [k]. The copywriter employs the voiceless velar stop [k] (O’Connor 1973) to replace the *ck*. Nonetheless, the grapheme *q* that sounds as [k] displaces *ck* in the formation. This is the essence of using *cliq* instead of *click*. Consequently, *easy* means comfort that harnesses freedom while *click* in its real sense is an act of pressing a button on a computer mouse to navigate the software. The advertising expert creates a form of effortless operations for subscribers regarding the usages of *Etisalat* Internet services.

The items in clauses 8, 9, 10 and 11 are structures of a kind. This is on the basis that *9ja* is a common morphemic denominator in all the constructs. There are *9javaganza*, *0809ja*, *9ja* and *9ja*’s. Although the words use alphanumeric codes (Dalamu 2018a), the constructs still dispense one or two differences in the formations. Although *9javaganza* is a combination of 9 + *-ja* + *-vaganza*, the hierarchical morphological structure realises punctuated *-vaganza* as the root that attracts *9ja* as the prefix. If the word has been written as *extravaganza* in the advertisement, the root would have been *extravagance*. In the current arrangement, 9 is a digital value, *-ja* is from a graphemic abstraction of *Nigeria*; as *-vaganza* is to *extravaganza*. *Extravaganza*

displays a fantastic conduct of *Etisalat* to *Nigerian* subscribers regarding superfluity of recharge cards. Being a business enterprise, it could be erroneous for one to think that *Etisalat*'s excessive lexical demonstration amounts to a waste of resources. To the analyst, the textual expression of prodigality is pretentious, which cannot negatively affect the financial management of the firm.

The crux of the element, that is, *9ja*, is very impressive. As earlier mentioned, *9ja* refers to *Nigeria*. However, *9* = *Ni*- while *-ja* = *-geria*. The realisations are slangy terms but the usages spread in the Diaspora like fire. To a large extent, *9ja* was officially unfolded, propagated and popularised in the Super Eagles' (Nigerian football team's) jerseys in the just concluded 2018 World Cup held in Russia. Linguistically, the *-ja* deployment is just a matter of conversational convenience. That perspective seems to influence users to deploy the combination of [j] – palatal approximant with [a] – open central tense vowel (Adetugbo 1997) to replace and realise *-geria*. The operator that is foresighted takes advantage of the social phenomena of semivowel [j] and low central tense vowel [a] to influence the decision of subscribers concerning *Etisalat* services. The investigation further locates the fraternisation of *Etisalat* with *9ja* through the inflexion of the possessive *-s* as illustrated in CL 11. These various formations with *9ja* have positioned *0809ja* as a symbol of *Etisalat* in the Nigerian business setting. *0809* is the first four digits of *Etisalat* numbers. In sum, the functional domains of *9ja* in CLs 9, 10 and 11 are: *9ja* as in CL 9 is the root with *080* as the prefix; whereas CL 10 depicts *9ja* as a lexical item; and *9ja* as the root in CL 11 attracts a suffix *-s* to indicate a form of the ownership culture. Indirectly, such utilisation has promoted and characterised *9ja* as an acceptable word in the Nigerian social milieu, which can easily possibly influence inflectional partnerships.

FCBarcelona in CL 12 has a morphological appreciation of acronym and compounding (Payne 2006; Lieber and Štekauer 2011), as examined, for example, in CL 1. Structural details reveal that *f-* and *c-* are morphemes in the prefix hemisphere; *Barcelona* is the root. *FC* is an acronym of Football Club. *Barcelona*, the name of an autonomous capital city in Spain is joined to *FC* to achieve the construct, *FCBarcelona*, as illustrated above. Historical verifications report that the original name of the club is *Futbol Club Barcelona* with a short form as *FCB*. Being a Spanish club at Camp Nu, *FCB* is in La Liga. Based on the Forbes and Deloitte evaluations, *FCB*'s financial worth as a registered association is about US\$1billion as of 2016. With a crop of players such as Xavi, Iniesta, Messi, Eto'o, Ronaldinho and Puyol, it is remarkable that Lionel Messi is the *FCB*'s all-time top scorer under the management of Josep Maria Bartomeu, the current club president (Shubert 1990; Murray 1998; Roy 2001; King 2003; Ball 2003; Eade 2008; Ferrand and McCarthy 2008; DeSantis 2016; Deloitte UK 2016). Besides the formation technique that *Etisalat* assigned to Barcelona Football Club, the union could sensitise the audience to patronise *Etisalat* products. The fundamental point is that many Nigerians love the *FCB*'s pedigree and associate with the club. *Etisalat* seizes that opportunity as a platform to campaign goods and services.

Ur, as indicated in CL 13, has undergone a clipping system (Stockwell and Minkova 2001; Katamba and Stonham 2006; Sugioka 2011). *Ur* is a shortening form of *your* that the telecommunications industry sells to the Nigerian people. *Ur* eases communication etiquettes because the fragmented linguistic component (Carter and Nash 2013) conserves the time of interactants most especially in the typing of texts in telephones. The convenience and time saving might have enhanced the apprecia-

tion of *ur* among the English language users. *Ur* as a representative of *your*, a possessive as well as an adjective, indicates the ownership of an object. In addition, at the same time, *ur* is a conveyor of mutual knowledge and familiarity with a modified nominal identity to readers.

The production of *easyblaze* in CL 14 is compounding. The free lexical morphemes of *easy* and *blaze* unite in the formation system to achieve a compounding product (Matthew 1974). Structural indications pinpoint *easy* as the root and *blaze* as the suffix because *easy* has almost become *Etisalat's* marketing registered label or brand. *Easy* is a kind of liberty that an individual has to function in an activity requiring little skills. *Blaze* refers to a fast-burning and high-visibility functional material. This could be associated with a fire that discharges at high intensity. In another sense, one might connect *blaze* to an active display of quality in all its ramifications. Constructing and propagating *easyblaze* as a characteristic of an *Etisalat's* Internet package seems a welcoming idea. Hence, the communication visualises the Internet package as a tool of time-saving. In a way, the public may love to associate with the term because of the features related to its campaigns.

The combination of *home* and *zone* as lexical morphemes yield *homezone* as a product. In the compounding formation (Ruzaité 2012), I recognise *home* as the prefix and *zone* as the root for *home* modifies *zone* in the affixation. *Home* is a dwelling place of personal abode. It is a place where one raises a family. Such traits characterise *home* in CL 15 as being domestic and a personal region of affection. The analyst could say that *zone* is also connected to a region in the sense that *zone* is a probable distinguished area with certain features possessing parallel intersection with an individual. As a result of that picture, the *Etisalat's homezone* projects both comfort and favour for subscribers. The projection is a bit fascinating because *Etisalat* hides under the auspices of making people comfortable to market the advertised product.

In CL 16, the copywriter achieves the fabrication of *easyflex* through a word formation system of compounding and as such *easy*, the root, and *flex-*, the semi-suffix, unite as an indivisible entity for the *easyflex* product. *Easy* is a lexical morpheme in the free status (Bauer and Huddleston 2002); nevertheless, *flex* is a reducible form of *flexible*. The nature of the reducibility exhibits the 'drama' that advertising professional can perform with word formation methods. Word play in the workshop of advertising practitioners can take any form, provided the intended goal is assured (Crystal 1998). As *easy* refers to the smoothness function of an object, it is in the same vein that *flexible* points to the quality of an object for recipients to willingly surrender to external influences. *Etisalat* simply promotes the concept of adaptability, ductility and suppleness to sell the telecommunications' product to consumers.

5. Conclusion

As human beings are not static but advancing in civilisation on a daily basis so also is language developing for language is the hub of human existence. Thus, the development of language is a norm and rampant in society. Specifically, English as a language has undoubtedly proved that remark often, from the age of Chaucer to Shakespeare and the present day. In the Nigerian situation, English has been witnessing developments as users do incorporate many features into the language (Adetugbo

1976; Awonusi 1990; Dalamu 2018c). Of significance is the contribution of the advertising industry whose sole responsibility relies heavily on creativity for persuasive purposes. In that course, the textual innovation has not only served as a convincing strategy of marketing but in one way or another, the irresistible behaviour has influenced readers in textual absorptions (Dalamu 2018d). And in-turn these assimilations have contributed to the development of the English language in our communities.

The communications of *MTN* and *Etisalat*, particularly, have demonstrated lexemic constructs that have a high impact on readers to submit to semantic thoughts that are posed to the public. Among others, it is impressive that formations such as (*Y'ello*, *callertunez* and *MyCustomer*); and (*0809ja*, *easystarter* and *easyblaze*) have become the identities of *MTN* and *Etisalat* respectively. The acceptability of these logos has gone to an extent where subscribers can deploy these constructs (*Y'ello* for *MTN* and *0809ja* for *Etisalat*) interchangeably in matters regarding telecommunications in Nigeria.

The researcher observes that the advertiser's word formation procedures are somewhat based on the individual's discretion or judgment as language itself is characterised in arbitrariness. The construction, informed by the independent arbiter, might be as a result of enthusiasm for excitement, or perhaps, an attempt to make readers realise the formation with convenience. In that quest, the study reveals that, though innovative, imagination motivates advertising texts. This quality in a way exhibits the notion of the dynamism of language (Okoro 2008). Moreover, as *MTN* and *Etisalat* new lexicons have their roots in *Y'ello*, *Link*, *easy* and *9ja*, most of their formations utilise phonemic devices to propagate and realise morphemic and graphemic facilities. Instances are [k] for *Kulturefest*, [z] for *callertunez*, [k] for *easycliq*, and [j], [a] for *Nigeria*.

At this stage of linguistic accounts that researchers appreciate language more of a description than prescription, the study suggests that researcher could switch to act swiftly to continue to analyse more current issues in language development in Nigerian society. The findings of novel words could be codified and integrated officially to writing activities without any bias. As the analyst appreciates advertising professionals for these contributions, agencies in charge of language matters ought to encourage advertisers in this exploration of textual creativity. Also, the author can stress through this medium to persuade lexicographers that fascinating constructs of social prominence from the advertising industry in Nigeria and/or elsewhere need to be purified and incorporated into the dictionaries (general and specialised) as an augmentation of the development of English and by extension language developments at large. The adoption of such behaviour is civilisation.

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